





March/April, 1987
Volume 34, Number 2

Features

Departments

Cover photo of Jewels of Venice by Steven Brooke. The jewelry shop was designed by Gelabert & Navia, AIA.

Florida Architect, Official Journal of the Florida Association of the American Institute of Architects, is owned and published by the Association, a Florida Corporation not for profit. ISSN-0015-3907. It is published six times a year at the Executive Office of the Association, 104 East Jefferson St., Tallahassee, Florida 32302. Telephone (904) 222-7590.

Single copies, $2.00; Annual subscription, $12.00. Third class postage.





FLORIDA ARCHITECT

Florida Association of the American Institute of Architects
104 East Jefferson Street
Post Office Box 10388
Tallahassee, Florida 32302

Publisher/Executive Vice President
George A. Allen, CAE

Editor
Diane D. Greer

Assistant Publisher
Director of Advertising
Carolyn Maryland

Design and Production
Peter Mitchell Associates, Inc.

EDITORIAL

In preparation for the FA/AIA Design Conference which was held in February, I began to study the writings of the Roman architect Vitruvius. Initially, I felt rather remiss that I'd never read his "Ten Books of Architecture." I was certainly familiar with it, as any student of architecture must be, but I'd never really explored it in any depth. Now, rather naively I suppose, I am amazed that so many of the concepts which he held as basic architectural truths in the second century are completely valid for the twentieth century.

On the subject of "The Influence of Climate Upon Architecture" for example, Vitruvius made perhaps his most eloquent statement . . . " Illud quod cecidit forte, id arte ut corrigas." THUS WE MAY REMEDY BY ART THE HARM THAT COMES BY CHANCE.

The architect, Vitruvius felt, should observe in what regions and latitudes of the world his work was to be placed. "For the style of building ought manifestly to be different in Egypt and Spain, in Pontus and Rome, and in countries and regions of various characters." For example, "where the sun is violent in the southern regions because they are oppressed by the heat, buildings should be open to the air with a northern, or north-eastern aspect. Thus we may remedy by art the harm that comes by chance." I couldn't have said it better, and I agree . . . to a point.

"Vernacular" and "indigenous" are two terms that I grow tired of reading, writing and hearing about. In all but their purest definitions, they have become catchall terms that now seem to enjoy the near-status of style designations.

Some recent quotes . . . first from the AIA, a proposed topic for a Florida Case Study for the National Convention. Under the title "Tropical Design: Past and Present" it says, "Climate-sensitive indigenous architecture still serves as a model for much of Florida's residential design and construction."

Frank Welch, FAIA, one of the jurors for the 1987 Unbuilt Design Awards, expressed disappointment in the lack of regionalism among the entries. "I didn't find any entry," said Welch, "any building large or small, that was especially responsive to existing in Florida. I saw no verandahed buildings. I saw no deep overhangs or porches. Those are the things that, when I come to Florida, I expect to find."

I even saw a recent reference to the "Spanish-influenced domestic vernacular." I wonder what Spanish-influenced domestic vernacular with a wide verandah would look like. Of course, it might not work on a twenty-story office building and I'm not sure, as I sit here in 26 degree weather, that it would be completely successful in North Florida, but what can I say . . . it's what people have come to expect.

Right or wrong, this business of regional design is a problem for Florida architects. It shouldn't be, but judging from recent design award submittals and the juries' responses, it is. It imposes a burden on the architect that seems to go beyond creating good, energy-conscious designs. It imposes a style, if you will, with specific stylistic components, such as wide porches, overhangs, verandahs, courtyards, etc. "Indigenous" has a vocabulary all its own and the imposition of working within that vocabulary may not be legitimate all over Florida, regardless of what jurors have come to expect.

Yes, we have an architectural tradition in Florida. We have several, in fact. "Spanish-influenced domestic vernacular" is only one influence. Cracker cabins are another. In north Florida, Classic Revival is another.

Awareness of environment is important . . . critical, even. But, architects must be given the latitude to be creative and original, and in the words of Vitruvius, free to create art as a remedy for harm.

Diane D. Greer

ARCHITECTURE **87**

FACT FUTURE + FANTASY

Florida Case Studies Examine Critical Topics

The Florida case studies to be presented at the AIA National Convention in Orlando, June 19-22, will deal with topics of considerable concern to Florida architects.

Preserving Florida's Recent Past will look at individual and district exemplars of 20th century architectural design in Florida, including the revival styles, Mizner-eclectic, the early Modernist work of Wright, Paul Rudolph, Victor Lundy and others, Art Deco and the Hollywood fantasies of Morris Lapidus. The historic roots of Florida's modern development will be examined and special problems of preservation, adaptation and reuse will be explored.

Tropical Design: Past and Present will focus on climate-sensitive indigenous architecture and how it still serves as a model for much of Florida's residential design and construction.

Growth Management Issues: Waterfront Development will look at the impact of development on Florida's delicate hydrology, and the legal, planning, and design issues raised by continued growth.

Chippindale to Speak at UF

Dr. Christopher Chippindale, research fellow in archaeology at Cambridge University in England, will be a visiting lecturer at the University of Florida, College of Architecture. Dr. Chippindale's main research interest has been Stonehenge and its history, a topic that has long fascinated architects. On March 30, 1987, Chippindale will lecture at 7:30 in McCarty Auditorium on the University of Florida campus.

Chippindale is the author of *Stonehenge Complete*, a book which won the Richard Colt Hoare prize as the best archaeological book of the year, as well as a number of articles for scholarly journals. His lecture is open to the public and there is no admission charge.

Tort Reform Passed in 20 States in 1986

The American Tort Reform Association said 20 states enacted tort reform legislation of some kind in 1986. Among the best known efforts were voter referendums in California and Montana and the very narrow defeat of a tort reform initiative on the ballot in Arizona. Several states took action to limit or abolish joint and several liability, in which any defendant can be held liable for an entire judgement, regardless of the defendant's degree of fault. Michigan, for example, abolished the concept for municipality defendants, while Florida abolished it for virtually all cases involving more than $25,000 in damages. In New York, a defendant who is 50% or less at fault can be held liable for others' fault only for non-economic damages.

Eight states imposed limits on non-economic damages, including Florida, at $450,000. Several states now will allow defendants to seek lower awards by introducing into evidence other sources of compensation for a victim. Nine states limited contingency fees for trial attorneys in tort cases. Four states limited prejudgment interest and nine placed limits on punitive damages.

"The Wright People" Conference Scheduled

A conference entitled "The Wright People" will be held in Ann Arbor, Michigan, April 9-12, 1987. This meeting will study the relations of Frank Lloyd Wright with his clients, both corporate and individual. It will be jointly sponsored by the College of Architecture and Urban Planning and Domino's Pizza. The keynote address will be delivered by professor and author Vincent Scully of Yale University. Individual clients will be represented by Mr. Edgar Kaufmann, Jr., Mr. and Mrs. Donald Lovness of Stillwater, Minnesota, and Mr. and Mrs. William Palmer of Ann Arbor. Corporate clients will be represented by speakers from Schumacher Company of New York, Heritage Hendredon Furniture and Steelcase of Grand Rapids, Michigan.

The papers will be given on Friday, April 10. On Saturday and Sunday, April 11 and 12, there will be a Frank Lloyd Wright Film Festival at Domino Farms and bus tours to area Wright homes that are of particular interest.

Requests for further information or registration material should be addressed to: The University of Michigan Conference Department, 200 Hill Street, Ann Arbor, Michigan 48104.

UF Offers Advanced Landscape Architecture Degree

The Department of Landscape Architecture at the University of Florida has initiated a Master of Landscape Architecture program. The advanced professional degree has been a long-time goal of the department and joins graduate programs in the College of Architecture in urban and regional planning, architecture and building construction.

There are 31 MLA programs in the US ranging from the oldest at Harvard established in 1906 to the latest one at the University of Florida. UF has been offering its Bachelor of Arts programs for 53 years.

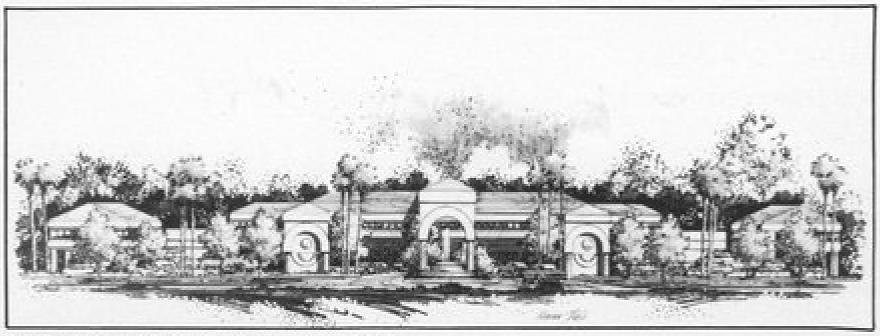
Unique in the US, the senior UF program is affiliated with a Masters of Landscape Architecture at Florida International University in Miami. The UF Master's program will accept candidates from non-design baccalaureate backgrounds, related degree backgrounds and seasoned practitioners in landscape architecture. Major efforts in research and public service are in areas of growth management, large scale landscape repair and management, and urban landscape design, particularly as these areas influence user behavior and welfare. Classes will be offered beginning in the fall semester of 1987.

New Commissions

SKA Architect + Planner, Inc. will design a new store for Aquascutum, retailers of fine British clothing on Worth Avenue in Palm Beach. ■ **Currie Schneider Associates, AIA, PA,** just designed the 8,000 s.f. clubhouse for Newport Bay Club. **Currie Schneider** has also been selected by Penny's Ice Cream, Inc., a Florida-based chain of stores, to develop a prototype for all future openings. ■ **Schultz and Collman Architects** has completed contract documents for the Northwood Presbyterian Church in Clearwater. This phase of construction is a 7,837 s.f. addition to the existing building which will support educational and fellowship needs. ■

Robert M. Swedroe, AIA, has designed a second luxury condominium tower for the 80-acre retreat in North Dade County, Williams Island. ■ **Bellon Perez & Perez** is designing a $13 million residential community called The Circle which is being developed by Munder Development Corporation. ■ **Dr. Randy Atlas, AIA,** has been consulting and programming on the Dade County Public Defenders Building with **HCDA, Inc.** of Coral Gables, on the expansion and renovation to the Immigration and Naturalization Services Krome North Service Processing Center with **Spillis Candela & Partners** and on a 435-person Pretrial Detention Jail for Suffolk County (Boston, Mass.) with **Cruz-Stark Associates,** Coral Gables. ■

Sandy & Babcock, Architecture Planning & Interior Design has been commissioned to execute the design and working drawings for the Mediterranean Village, part of a condominium resort at Williams Island, North Miami Beach. The project is a joint development of The Trump Group and Muben Realty. ■ **The Smith Korach Hayet Haynie Partnership** has been commissioned by the Chesapeake Division, Naval Facilities Engineer ing Command, Washington, D.C., to perform health care facility planning and facility evaluation studies at the Naval Base, Portsmouth, New Hampshire. In the future the firm will be working on East Coast Naval Medical facilities in Key West, Charleston, SC, Cherry Point, NC and Guantanamo, Cuba. The studies are to evaluate the most cost-effective method of health care delivery to eligible beneficiaries of the military health care system. ■



Condor Place by Slattery & Root Architects, P.A.

Gee & Jenson Engineers Architects Planners, Inc. designed a $3 million auto plaza for Art Moran Pontiac-Mitsubishi which includes a 14,000 s.f. showroom and a 45,000 s.f. service building. ■ Compson Financial Center in Boca Raton was designed by **Currie Stubbins Schneider, AIA, PA** in a contemporary design with atrium and a separate covered parking garage. ■ The Southern Division of the U.S. Navy Facilities Engineering Command has selected **Davis & Associates** to update the master plan for Whiting Field, Pensacola's busiest Naval Air Station which is used primarily to train helicopter pilots. ■ **Fugleberg Koch Architects** was the design firm for Mills Professional Building, a two-story office condominium near downtown Orlando. ■

Frederick Sargent, Professional Affiliate of the Palm Beach Chapter AIA, was selected to design the interior for B.C. Banister in the new addition to the Town Center at Boca Raton and Buehler's Men's Shop in The Esplanade on Worth Avenue in Palm Beach. ■ Two single-family pool homes have been designed by **The Evans Group** for a new development at the Ocean Reef Club on Key Largo. ■ **Slattery & Root Architects, PA,** have been commissioned to design Condor Place, a multi-use office warehouse complex. Condor Place in Boca Raton is a joint venture of the DJH Company and Courchene Development. ■ The Interior Design Department of **Oliver-Glidden & Partners, Architects and Planners** was selected to provide space planning and interior design services for J.B. Hanauer & Company's West Palm Beach Offices. **Susan Lasch Benyo, ASID,** designed the 5,700 s.f. office. ■

Schwab & Twitty Architects, Inc. have completed the design for Flagler Federal Tower, an 11-story office complex in West Palm Beach. Flagler Tower is a joint-venture between Flagler Federal Savings and Loan of Miami and E. Lloyd Ecclestone, Jr. and Steven Tendrich of Florida Management Co. ■ **The Design Arts Group, Inc.** is designing an office building in Heathrow, a planned community north of Orlando, three child development centers to be constructed in Fort Benning, Georgia, a gymnasium for Ocoee Junior High School and the renovation of the Panama City Hall into permanent quarters for the Panama Art Association. ■

The Design Advocates, Inc. has been selected to design the new facility for Independent Day School (IDS). The IDS campus will be located on an eight acre site in North Tampa. ■ The Florida Board of Regents has commissioned **Fleischman-Garcia Architecture - Planning - Interior Design** to provide design services for the $6.9 million, Additions and Renovations to the Student Services Building at the University of South Florida in Tampa. ■ Models designed by architects **Charlan-Brock & Associates** at Heathrow are now open to the public. The new golf villa neighborhood will be known as Devon Green. ■ **The Zimmerman Design Group** will provide Sun Trust with interior design services for building renovations on Premier Row and Chancellor Drive in Orlando. ■ **Baretta & Associates** is designing a 270,000 s.f. retail/commercial, hotel and office complex for the 17th Street Causeway in Ft. Lauderdale. ■ **Kenneth Hirsch Associates Architects AIA,** designed the new Aspen building using marble extensively in the three-story main lobby that opens to the outside. ■ A second condominium has been designed by Miami architect **Robert M. Swedrow, AIA,** for Williams Island. Apartments will range from 1,650 to 5,000 s.f. ■ Construction was recently completed on the 41,000 s.f. Hillsboro Professional Center designed by **Currie Schneider Associates.** ■

Pappas Associates, Architects, Inc. has been selected by the University of Florida and the Board of Regents, to design a 30,000 s.f. addition to the College of Journalism and Communications to accommodate television and radio studios, and administrative offices. **Pappas Associates** is also completing design documents on the Epping

Forest Yacht Club (formerly the duPont Estate) in Jacksonville for Gate Lands Inc. The facilities include a new health club and spa building and conversion of the 1920 vintage mansion into club dining and lounge facilities. ■ **Richard Matz Design Associates** has been retained by Seagrave Children's Foundation to design a new facility. Plans for the 4800 s.f. center involve ensuring a residential rather than an institutional environment for the children who use the facility. ■ **The Nichols Partnership** will design a suburban office park for Arvida Center on a 205-acre site just west of Miami International Airport. The office buildings and retail area are designed in simplified Bermuda Colonial style, with generous use of white stucco and colorful tile. ■

Anstis Ornstein Associates, Architects and Planners, Inc. are in new offices in Lombard Center in West Palm Beach. ■ Manhattan Town Center in Manhattan, Kansas, a 379,000 s.f. urban retail center designed by **RTKL Associates Inc.**, is now under construction. The center, which will be completed in October, 1987, is being developed by Forest City Development of Cleveland, Ohio. ■ John C. Bills Enterprises, a south Florida development company, has chosen **Baretta & Associates** as the architect, space planners and interior designers for the renovation of the former RCA complex which was recently purchased as part of a $25 million deal for the buildings and 207 surrounding acres. **Baretta** will be responsible for the renovation of 300,000 s.f. of existing leasable space. ■ **Flad & Associates Architects & Engineers** has been selected by the Veteran's Administration Office of Construction to do preliminary sketches of the proposed 120,000 s.f. Nursing Home Care and Spinal Cord Injury Units in the existing VA building in Gainesville. ■ **Beilinson Architect** has been retained for the $7 million restoration of the ten-story Viscaya Hotel which was built in 1926. The 242-room hotel sits at the entrance to Miami Beach off MacArthur Causeway and is the last in a trio of gala bayside hotels to survive demolition. ■ **Flad & Associates** has been commissioned as architectural consultant to Kimbley-Horn & Associates, Inc. for a parking and traffic analysis at Memorial Medical Center in Jacksonville. ■ **Gee & Jenson Engineers, Architects, Planners** has completed the design of a new $1.5 million, 18,000 s.f. building to be situated in the 10-acre expansion of the Mounts Botanical Gardens in West Palm Beach. The project includes a new 6,000 s.f. auditorium. ■

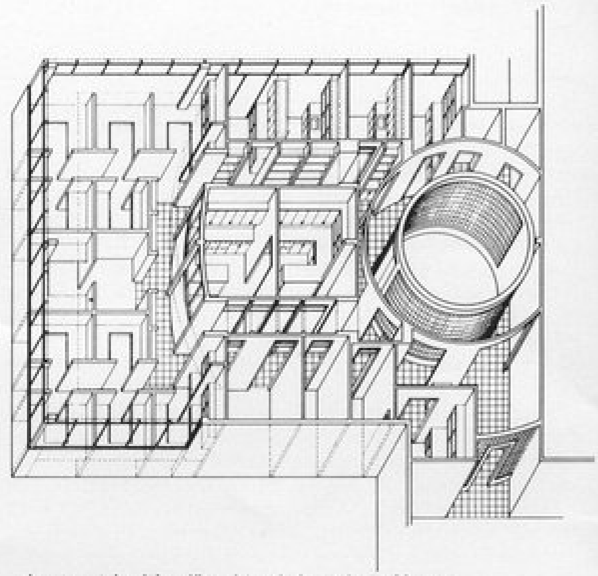
First Federal Corporation of Florida has selected the architectural firm of **Currie Schneider Associates, AIA, PA** to design the clubhouse, guardhouse and amenity features at the Newport Bay Club in Boca Raton. ■ **Bellon Perez & Perez** has been retained by Meruelo Enterprises to provide professional services for its new $5 million rental development to be called Flamingo Court. The complex, which has been developed in two phases, has 118 apartments of one and two bedroom units. ■

Correx

A request from **Fleischman• Garcia Architects** asks that the following people be credited in connection with the November/December, 1986 publication of the Brandon Surgical Center which the firm designed.

General Contractor: Bren Construction of Brandon. Bob Smith, President and Mike Tucker, Project Manager.

Photography: Photo credit was not given to John Kayse for the picture which featured the overview of the facility showing the siting and ponds. All other photos were by Ellis Richmond.



Axonometric of the office of Anstis Ornstein Architects.

New Firms

Stuart Cohen and Associates — Architects, P.A. of Miami has been renamed **Cohen, Freedman and Associates — Architects, P.A.** This follows Lawrence B. Freedman, AIA, becoming a partner in the firm.

Awards and Honors

Terry Nichoson, AIA, a senior architect at **The Evans Group,** has been selected for the 1987 calendar of the American Institute of Architects. Nichoson's photograph to be published is of the Sandestin Beach Villas in Destin, Florida, a community designed by **The Evans Group.**

Alexander Stone, AIA, of **Helman Hurley Charvat Peacock/ Architects, Inc.** recently received an award in a national design competition sponsored by *Modern Healthcare* magazine and the American Institute of Architects. The project cited, the Florida Eye Clinic, was the only health facility in the southeastern US to be cited.

Charlan Brock & Associates received five Aurora Awards in the 1986 competition sponsored by the Southeast Builders Conference. The firm won an Aurora Award for Best Single Family Detached Home and Grand Aurora and Aurora Award for the Best Designed Bath and Best Attached Home.

In winning a national award competition sponsored by Arizona State University, **The Hillier Group** was awarded the commission for an $11.5 million, 100,000 s.f. expansion to the University's School of Architecture. The firm was chosen for the three-story addition to the College of Architecture and Environmental Design in competition with Coover Saemish Anderson Associates of Mesa, Arizona in association with Hoover, Berg Desmond of Denver, and Hammond, Beeby & Babka, Inc. of Chicago. Designer for the Hillier submission was the firm's Director of Design, **Alan Chimacoff, AIA,** formerly director of graduate studies for Princeton University's School of Architecture.

Seven winners were named in the 16th Annual Outstanding Concrete Structures in Florida Awards Competition sponsored by the Florida Concrete and Products Association. The 1986 award winners were Eastwood Business Commons designed by the **Zimmerman Design Group**, Orange County 33rd Street Correctional Center designed by **Architects Design Group**, Central Repo, Inc. by **Catalyst, Inc.**, Inn on the Beach by **Edward J. Seibert, AIA**, 203 Center designed by **Jaime Schapiro, AIA**, the Gulf Front Residence designed by **Carl Abbott Architect, FAIA** and Gullhouse III by **Ray Crites, FAIA.**

Flad & Associates of Florida, Inc. has received an Eastern Regional Certificate of Design Excellence in the National Air Force Design Awards Program. The firm was honored for the $7 million Charleston AFB Medical/Dental Clinic in Charleston, South Carolina.

The **Palm Beach Chapter of the AIA** honored two firms, **Currie Schneider Associates** of Delray Beach and **Oliver Glidden & Partners AIA** of West Palm Beach during its 1986 Awards Program. Currie Schneider received an Award of Excellence for their design of two office buildings, Interstate I and II and for the Temple Sinai in Delray Beach. Oliver Glidden was awarded for their plan for the Greenacres Fire Station in the City of Greenacres. The 1986 Jury included **Don Singer, FAIA, Tom Regan,** Dean of Architecture, University of Miami and **Don Sackman, AIA.**

Charles Charlan, AIA, president of the Orlando architectural and planning firm **Charlan Brock & Associates,** served as one of six judges at the second annual Builders Spotlight Awards Program. The competition, sponsored by *Builder Magazine*, recognizes excellence in promoting and marketing new residential housing projects.



Gulf-front house by Carl Abbott, FAIA.



Temple Sinai by Currie Schneider Associates.

BOOKS

The Architecture of Henry John Klutho: The Prairie School in Jacksonville

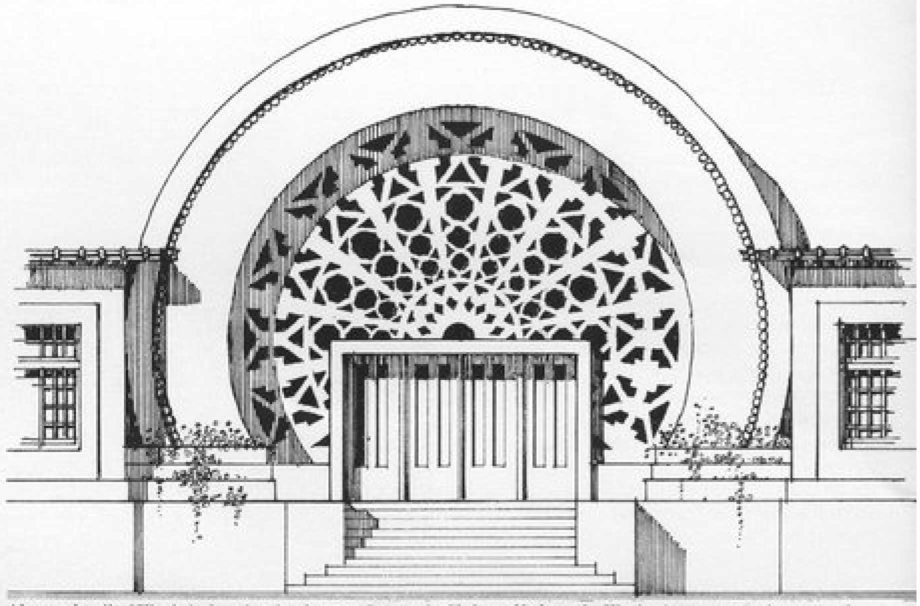
By Robert C. Broward (University of North Florida Press)

In his foreword to this definitive study of Klutho's work, Wilbert R. Hasbrouck, FAIA, describes the architect in this way: "Klutho was a loner for most of his life. He was, of course, influenced by his more notorious colleagues in the Midwest, Wright and Sullivan, but he bowed to no one in his productivity. He produced an enormous amount of work, particularly prior to World War I. His career coincided exactly with the Prairie School movement in the Midwest. While he was not always faithful to the dogma laid down by Wright and Sullivan, his best work was in the spirit of the Prairie."

Hasbrouck, with his wife, Marilyn, founded *The Prairie School Review* in 1963. In his own words, Hasbrouck says that he interpreted the Chicago School in broad terms, always keeping in mind that his interest lay in the development of one stylistic arm of a movement that began in Chicago around 1880. Thomas E. Tallmadge labeled it the "Chicago School" in 1908 and Hasbrouck called it the "Prairie School," though he claims he did not originate the term.

"It is rare to have the records of an individual such as Henry John Klutho survive," Hasbrouck says. "Mr. Broward laments that much is missing; I marvel that he has found such an archive.

Henry John Klutho was a pioneer of modern architecture in America who came to Jacksonville, Florida, in 1901, to help rebuild a city leveled by fire. His greatest architectural works belong to what was then a radical movement in American architecture, now called the Prairie School. As the photographs, drawings and text of Broward's book unfold, Klutho's legacy in Florida, far removed from the midwestern center of this movement, provides new evidence of the vitality and influence of the Prairie School in America.





Above, *detail of Klutho's drawing for the 1912 Germania Club, and* below, *the Klutho Apartment as it appeared c. 1950.* Drawing and photo courtesy of Bob Broward.

When he first met Klutho in 1950, Broward had just returned from an apprenticeship with Frank Lloyd Wright at Taliesin. Klutho's work intrigued him because of its similarity to Wright's early work and to that of Wright's great master, Louis Sullivan. In *The Architecture of Henry John Klutho*, Broward documents Klutho's long and productive career and analyzes Klutho's innovations. Klutho, for example, was the first to use water-jetted steel caissons for concrete pilings, and his high-rise buildings were the first constructed of reinforced concrete in the South.

The Architecture of Henry John Klutho: The Prairie School in Jacksonville is richly illustrated with nearly 400 pictures, drawings and plans. In one appendix, Broward's chronological drawings of Klutho's ornamentation trace the highly individualistic development of this architect's embellishments.

Robert C. Broward, AIA, a native of Jacksonville, is an architect who has practiced in that city since the 1950's. He and Klutho were close friends for fourteen years, until Klutho's death in 1964. Deeply involved in historic preservation, especially in Jacksonville, Broward has worked to preserve the city's Prairie School buildings.

Designing Dreams, Modern Architecture in the Movies

By Donald Albrecht (Harper & Row, $15.95)

This is an interesting, light reading experience, particularly for cinema buffs. It is well-illustrated and has a filmography which contains the titles of all

the films that appear in the book, as well as select films that contain Art Deco or modern architecture sets for the period covered in the text. The films are listed by date of release in the country of production.

One of the major endeavors of *Designing Dreams* is to explore the contrasts between the popular dreams realized in set designs of film architects of the 1920's and 30's and the utopian visions expressed in the drawings and writings of modern architects working during the same period. "It is one of the ironies of the modern movement [in architecture] that the cinema, the twentieth century's greatest egalitarian visual art form, took modern architecture's collectivist agenda and transformed it into a fantasy of privilege to be enjoyed only by the celluloid wealthy — meanwhile broadcasting that message to an audience composed of the widest segments of society that the architects sought to reach. More than any other visual medium, film, by virtue of the size of its audience and its growing influence over culture as a whole, helped shape popular perceptions of architectural modernism."

Key West Writers and Their Houses

By Lynn Mitsuko Kaufelt; Photographs by Jeffrey Cardenas; Foreword by Beth Dunlop (Pineapple Press, $13.95)

Since the 1920's, writers have found Key West a special place to live and practice their art. Author Kaufelt attributes the town's popularity to its geography, climate, the surrounding sea and the previous success of the many writers who've gone there to live and work. She also feels that the houses of Key West offer something inspirational to those who inhabit them.

Miami Herald architecture critic Beth Dunlop stresses in the foreword how difficult it is to attribute good inspiration to one's surroundings. But, she agrees that there is something about Key West that seems to appeal to the restless, probing nature of writers. "There is no neat prepackaged summary," Dunlop writes, "that explains what exactly it means for a writer to live and work in a certain kind of house, because there isn't; parapets or pilasters don't produce a certain kind of prose."

Meanwhile, Kaufelt's book is easy reading. It's almost fun. Her approach to each author is warm and personal and the impact of the book is heightened with photographs that look like they came out of family albums. The authors covered in the text range from such luminaries as Ernest Hemingway, Tennessee Williams and Tom McGuane to lesser known poets and writers such as Jane O'Reilly and William Wright. All the vignettes are equally interesting, however, and there is a lot of emphasis on, and description of, the writers' houses.

LEGALNOTES

1987 Legislative Issues

by J. Michael Huey

The 1987 Florida Legislature is already gearing up for the onset of the Regular Session on April 7, 1987. To date, there have been approximately 200 House and Senate Bills pre-filed and the new legislative committees have been meeting on a regular basis since the beginning of December. Although 1986 was known as the year for tort and insurance reform, we anticipate that 1987 will be considered more appropriately as the "year of the tax." In addition to legislative efforts to generate revenue, we will also face several other familiar issues which will impact the architectural profession. At present the FA/AIA is paying close attention to four major issues as outlined below:

Sales Tax on Professional Services

During the 1986 Session of the Legislature, House Bill 1307 was passed which repealed the sales tax exemption for professional services, effective July 1, 1987. It is estimated that the repeal of exemptions on architectural, engineering and surveying services alone will produce $118.3 million in new taxes.

Legislative leaders are now scrutinizing this year's repealer bill to determine whether or not some of the exemptions should be retained. An estimated total of $1.3 billion in revenue will be generated if no action is taken during the 1987 session. If the exemptions are kept in place, however, where will Florida look for badly needed revenue?

According to the Statewide Comprehensive Plan Committee, Florida's current tax structure will not generate sufficient state revenues in the future to finance the needs of our growing state. As a matter of fact, the committee recently reported that **Florida is facing $58 billion worth of needs throughout the next decade**. According to the committee, if legislators fail to repeal the sales tax exemptions they will eventually have to consider a gross receipts tax on business or personal income tax. The committee's recommendations are based on conservative conclusions that the state will need $39.9 billion through 1995 and local governments will need $17.9 billion through the next century to implement the Statewide Comprehensive Plan.

The question remains, however, whether or not architectural services should be taxed. Furthermore, if the exemption is repealed, how should this tax be administered and "passed-through?"

The **House and Senate Finance and Taxation Committees** are currently reviewing **criteria** for each sales tax exemption including impact of the exemption as well as the impact of the tax on service entities.

Accordingly, FA/AIA is trying to answer questions such as:

1. What is the basic rationale for exemption of architectural services from sales tax?
2. Does the exemption promote the retention of jobs in the state or the expansion of architectural firms in the state?
3. Does the exemption serve the purpose of treating architectural firms and other businesses within the state fairly?
4. Does the exemption allow Florida architectural firms to compete favorably with out-of-state businesses?
5. Does the exemption provide incentive for Florida architectural graduates to practice in Florida?
6. Does the exemption promote the practice of architecture and other businesses which are vital to the local economy?
7. Are the reasons for granting the exemptions still valid?

Licensure of Interior Designers

The FA/AIA will be busy this Legislative Session in efforts to defeat legislation providing for licensure of interior designers. The Department of Professional Regulation has indicated that the interior designers are planning to file a bill that would establish a licensure program and regulatory board for the interior design profession. The FA/AIA continues to question the intent of licensure of interior designers and will continue to closely monitor pre-filed legislation that may impact this issue.

Statute of Limitations

Architects, engineers and contractors currently have a fifteen-year cap on suits for design and construction negligence. The Florida Supreme Court recently upheld the products liability statutory cap which was attacked as unconstitutional. That decision gave design professionals and contractors hope that our highest state court recognizes the validity of a maximum time period of exposure.

The FA/AIA must now consider if legislation is necessary to lower this cap and, if so, the necessary course of action to be taken.

Uniform Building Codes

Following the 1986 Legislative Session, Governor Graham, with the support of Tom Lewis, AIA, Secretary of the Department of Community Affairs, appointed a special task force to study the problem of the multiplicity of codes and standards which affect the building industry in Florida. Legislative action on this issue may depend greatly on the results of the task force report, due in March, 1987.

Keeping in mind the historical battle waged against the Florida League of Cities on this issue, the FA/AIA may not wish to take a lead in pushing revisions in this controversial area during 1987 (Governor Bob Martinez is a former President of the Florida League of Cities). Another issue, however, has recently surfaced which may help set a precedent for future attempts to standardize building codes.

Following the 1986 Legislative Session, the Department of Community Affairs established an ad hoc committee under the Bureau of Housing and Community Development to make recommendations for revisions to Chapter 553, Part V, Florida Statutes (Accessibility by Handicapped Persons). Current state law regarding handicapped codes is primarily based on 1961 American National Standards Institute, ("ANSI"), guidelines. During 1986, the ANSI Accessibility Standards were revised and the objective of the ad hoc committee was to review these changes and determine the extent to which Florida should adopt the ANSI revisions.

Following over two months of biweekly meetings, the committee has now prepared draft legislation which, although tailored after the ANSI standards, proposes several modifications. Of major importance to the FA/AIA, however, is the intent of this legislation to limit the cities' authority to impose more stringent codes and an additional provision which grants the Florida Board of Building Codes and Standards "final administrative interpreting authority." The FA/AIA remains supportive of provisions which limit local governmental authority over the implementation of building codes.

J. Michael Huey *is General Counsel to the FA/AIA. He is a partner in the Tallahassee law firm of Huey, Guilday, Kuersteiner & Tucker, P.A.*

The jewel in the crown

The Stones of Venice, a jeweler's studio Coral Gables, Florida

Architect: Gelabert-Navia AIA
Project Designer: Jose A. Gelabert-Navia, AIA
Owner: Susanna Stachura

Coral Gables jewelry designer Susanna Stachura derives the inspiration for the pieces she designs from ancient Roman and Etruscan sources, as well as from the Doric elements used by Spanish-Venetian designer Fortuny at the turn-of-the-century. Fortuny was famous for his Delphos designs which sought to capture some of the timeless Classical elements as well as some of the more geometric Viennese elements being done at the time. The combination of these seemingly contradictory sources are brought together in Stachura's jewelry designs as well as in the studio itself.

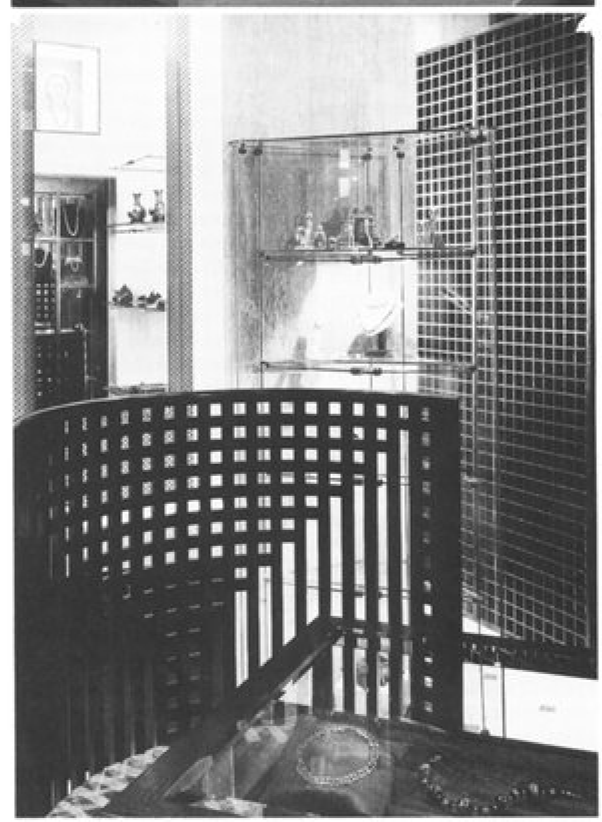
The project involved the design of a studio-display space for an award-winning jeweler. The store is located in a recently completed high rise which is clad in travertine and granite.

A problem arose in trying to provide adequate space for creatively displaying the pieces of jewelry and provide a small office for the owner in a shop with only 200 square feet. The centerpiece of the design is a display case designed by Joseph Hoffmann in 1903.

Great care went into the design of this tiny space . . . in the selection of colors, materials and furnishings. The interior space is organized in such a way as to add interest which is heightened by the use of screens, railings, glass and mirrors, all working at angles. Furnishings add even more interest. The chairs are by Mackintosh, the rug is by Hoffmann, the wallcovering by Otto Wagner. The large triangular display case and the display racks were made by the Milanese manufacturer Goppion. The cast stone elements are by Richard Ponce and the busts were brought from Paestum, Italy.

Diane D. Greer





Photos by Steven Brooke



"Sarasota School" renewed



The Bryant/Kennedy Medical Office Remodeling and Renovation Sarasota, Florida

Architect: Michael Shepherd Architect AIA
Engineer: A. L. Conyers
Interior Consultant: Terry Rowe
Contractor: Thompson-Beishline, Inc.
Owner: The Hawthorne Medical Trust, North

Located on property adjacent to Sarasota Memorial Hospital, the Bryant/Kennedy building was originally designed and constructed in the early 1960's as a medical office for an orthopedic surgeon. On a site measuring 150 feet by 145 feet, current zoning requirements would not allow building area to be increased.

The new owners of the building required substantial remodeling of 3,000 of the building's 6,400 square foot total for the practice of plastic and reconstructive surgery. The remaining area was to continue to be used as tenant space with the provision that the new remodeling be organized to accommodate future expansion into these areas.

Originally designed by Sarasota architect Edward J. Siebert, the vocabulary of the building was somewhat typical of the work being done by modernists in Sarasota at the time (now called the Sarasota School) and included such things as thin roof planes supported by a clearly articulated structure which floats over the lower scale wall planes. It was intended that the new remodeling reinforce these characteristics rather than contrast with them.

A primary goal of the remodeling was to provide as open a feeling as possible given the programmatic demands for space. As part of the interior reorganization, a sky-lit atrium was introduced and visually linked to an enlarged entry and waiting area. This atrium serves as an organizer around which the public spaces are accessed and provides a feeling of openness.

Flush detailing has modified the original applied trim and new finishes have been incorporated throughout. New glazing was provided in the entry which is now defined by a floating cantilevered plane supported by concrete columns.

Diane D. Greer



Photos of main facade, atrium and lobby by George Cott.



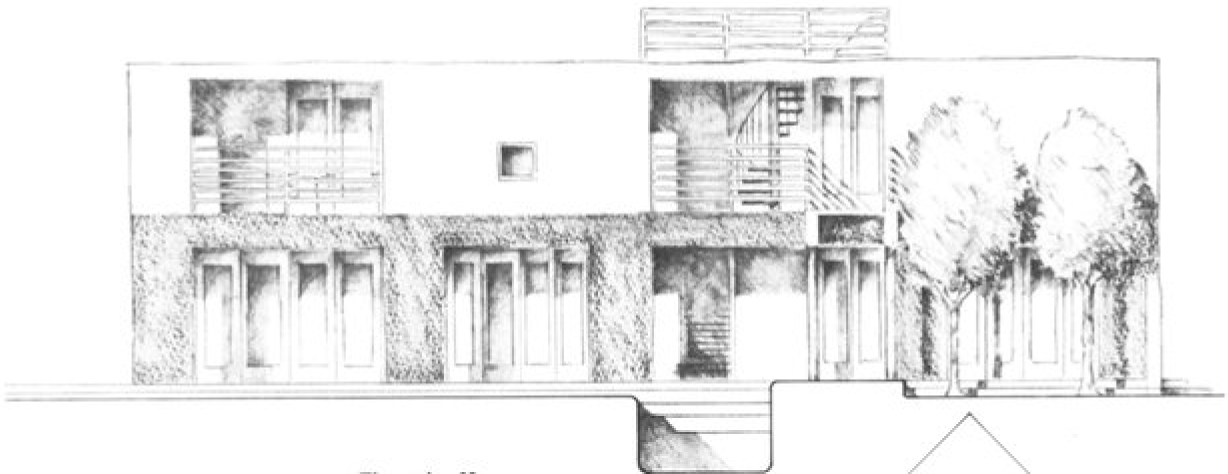


1987 FA/AIA Unbuilt Design Awards

After viewing the forty-six submittals to the 1987 Unbuilt Design Awards, jurors Hilario Candela, FAIA, William Morgan, FAIA, and Frank D. Welch, FAIA, expressed some disappointment in the lack of regionalism represented in the entries. Perhaps as a result, only four projects were premeated.

While the jury criticized many of the projects for being "too conceptual" in their presentation, the jury urged architects making future submissions to "carry designs to a stage with enough information that they can be accurately judged."

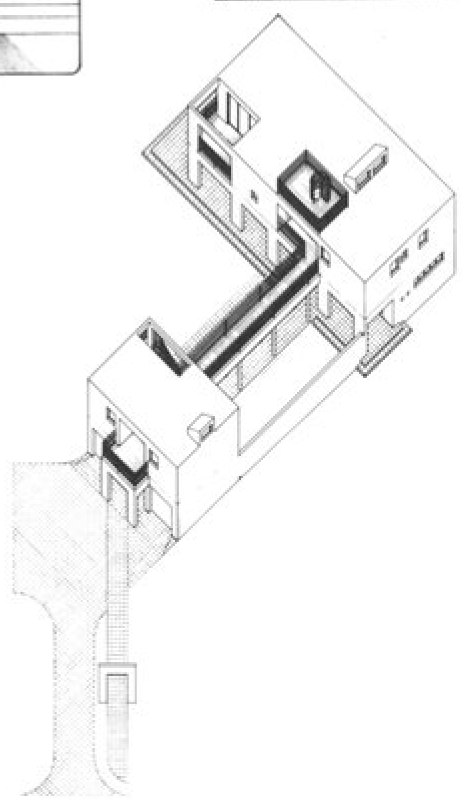
Jury member Welch stated that the main attribute of the winning projects was that they "were fully realized. All of the details were present along with restraint, respect for the context, the program, the client and also for oneself as an architect."



Fiorentino House
Miami, Florida

Architect: Daniel Williams, AIA
Consulting Engineer: Jerry Spulter
Landscape Architect: Gabriele Fiorentino
Owner: Patrick and Gabriele Fiorentino

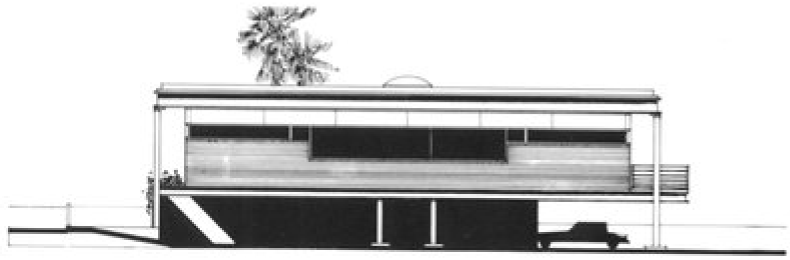
This design is for a couple who will live in the gate house/studio until the main house is finished. Along with zoning changes the architect designed a complex which would be built in two phases. A grotto will be excavated in the rear yard of the main house for intimate dining.



MERP Orthopedic Facility
Orlando, Florida

Architect: Helman Hurley Charvat Peacock/Architects, Inc.
Project Designer: Alexander Stone, AIA
Structural Engineer: Allan and Conrad, Inc.
Landscape Architect: Herbert/Halback, Inc.
Owner: Drs. Matthews, Flynn, Richards and Price
General Contractor: Curtis-Hale, Inc.

This is a "non-heroic" design which does not compete with civic or governmental buildings a few blocks away. The skeletal expression of structure subtly suggest the orthopedic nature of the facility. By cutting and filling the sloping site, a low-profile solution is obtained which is sympathetic in scale to adjacent pedestrian and vehicular traffic.

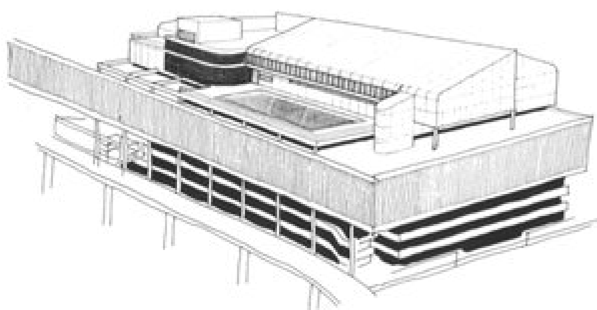




Metropolitan YMCA-YWCO
Fitness Center
Tampa, Florida

Architect: The Stewart Corporation
Structural Engineer: Walter P. Moore and Associates
Program Consultant & Equipment: Donald DeMars Associates
Owner: YMCA-YWCO of Tampa and Hillsborough County, Florida, Inc.

The architect's challenge was to design a 50,000 s.f. full service downtown fitness center on top of an existing 6-story municipal parking garage. The parking garage structural system was designed and built to accommodate such a facility. However, the new facility had to be planned to accommodate existing requirements through the existing stairways.



Guayanilla "publico"
Terminal, Marketplace and Sport Center
Guayanilla, Puerto Rico

Architect: Torres•Marvel•Flores Asociados
Architect-in-Charge: Luis Flores, AIA
Owner: Municipality of Guayanilla

This design concept is aimed at urbanizing a section of town and providing good access to the three projects from two public streets. The site is a tight, irregular urban plot of land. All of the buildings are proposed on the sidewalk's property line so as to reinforce the existing character of the old town.

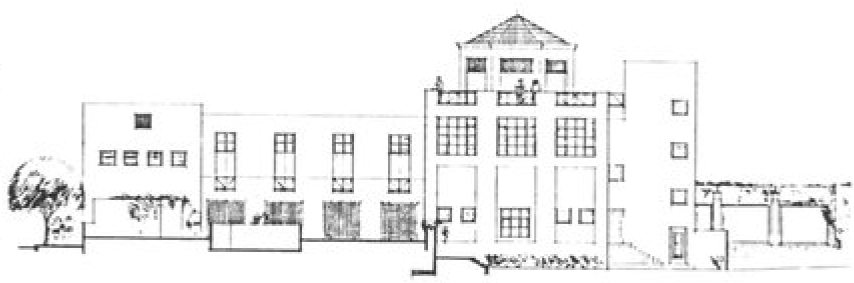


Exhibit design for "Ramses II—The Pharoah and His Time"

Exhibit Design for "Ramses II — The Pharoah and His Time" Prime F. Osborn Convention Center Jacksonville, Florida

Project Architect: Walter Q. Taylor, AIA, Chairman of the Board and CEO, KBJ Architects
Design Development, Graphic Design and Production: Linda Mack, Asst. VP, KBJ
Interior Design, Color: Jenny Cocohaugher, KBJ
Lighting Design: David Laffitte, VP, KBJ

What do you do when you need 30,000 square feet of temperature and humidity controlled, high security exhibit space with a floor that will support a nine-ton granite sculpture and all you have is one-eighth that amount of space and a floor that will drop the sculpture to the basement? You answer the Egyptian Department of Antiquities and the Cairo Museum's offer of an international blockbuster exhibit by saying, "Sorry, Jacksonville doesn't have an adequate facility." Right?

Wrong! You don't say "no" if you're Bruce Dempsey, Director of the Jacksonville Art Museum and you have Walter Q. Taylor, AIA, on your Board of Directors. Last Fall, architect Taylor and a diversely talented group from KBJ took on the task of designing and executing an exhibit space to house the wide range of artifacts in the "Ramses II — The Pharoah and His Time" exhibit which is being displayed in Jacksonville until March 15, 1987.

Taylor and the KBJ group described the process of designing and building the sets as a true collaborative. Each member of the team brought a different area of specialization to the design process including color, lighting, construction and fine art. All of this was over and above the process of designing architectural backdrops of monumental size to house artifacts from Ramses' time. The design team's function paralleled the Egyptian's highly organized, specialized labor teams which are documented in tomb reliefs.

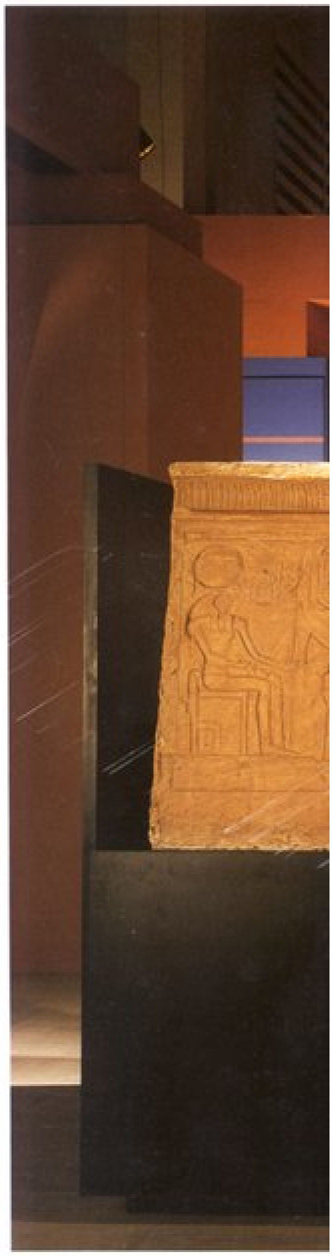
Since a location for the exhibit was the first and foremost problem, the exhibit's arrival in Jacksonville was timed to coincide with the completion of the Prime F. Osborn III Convention Center.

In addition to the weight of some of the sculptures, other problems existed which called for creative design solutions. For instance, none of the wall, ceiling or marble floor surfaces in the Convention Center could be altered. Design considerations had to allow for maximum security, crowd controls, museum standard lighting, the didactic function of the exhibit and preservation of the 3,000-year-old ink on papyrus, painted wood, silver, faience tiles, limestone, calcite, alabaster, gold and other materials.

From the time the collection arrived in Jacksonville, there were only ten days of on-site preparation before the public opening. The KBJ crew worked for months off-site preparing sets, murals, panels, even trees. When time came to put the exhibit together, KBJ had fabricated 2,000 individually numbered and coded elements which were transferred to the convention center in 38 semi-trailer trucks.

The Plan

The rich vernacular of Egyptian architecture was drawn upon to create a "spiritual home" for the objects in the Ramses collection. Before beginning a tour of "Ramses II," visitors gather in a forecourt which gives them the experience of standing under 24-foot-high palm trees with massive purple trunks and lapis blue fronds. The trees, which were fabricated by KBJ, reference Egyptian plant-form columns. Visitors then enter and pass through a "lineal chamber passageway" with its superb graphic of a hippo hunt and other scenes from Egyptian everyday life. The passageway opens into a courtyard, from which visitors progress through an 80' wide, 24' high pylon, scaled down from typical Egyptian dimensions, often four times greater. Through this pylon, the visitor passes into a colonnaded court. The rows of columns create chambers which contain related groups of artifacts in separate cases. The beams connecting the tops of the square columns in this room



The exhibit floorplan creates an architectural "footprint" of an Egyptian temple. The "incremental perception" concept practiced by Egyptian architects is used. By moving from larger to smaller spaces, the seventy-two artifacts are gradually revealed to the viewer. The beams connecting the top of the square columns house the lighting. Photo by Kathleen McKenzie.







Top, *the greatest light intensity is on the artifacts within a very dark background. There is some definition in the two, open courtyards and the rest of the environment employs ambient lighting. The low, vaulted ceiling in this space,* top photo, *creates an illusion of being in a tomb. The KBJ designers abstracted Egyptian architectural spaces and created a feeling of monumentality and order. They did not draw on rich, Egyptian ornamentation to avoid competition with the artifacts. The view,* right *is from the center of the colonnaded court looking toward the entrance, through the grand pylon. The rows of columns create chambers on each side.* Photos by Kathleen McKenzie.





With an upturned, plant form capital in foreground, Linda Mack, top, *confers with one of five artists who volunteered long hours painting more than 2,000 elements assembled off-site. Artist on floor paints the hippo hunt mural. The windows of the Prime Osborne Convention Center were covered with a removable blackout film for conservation of the artifacts. No wall or ceiling areas of the Convention Center were visible in the final lighting design. Workmen are positioning free-standing walls and columns,* middle. *From the center hall of the colonnaded court,* bottom, *a section of wall graphics can be seen near the exit from the court. The smaller rooms containing coffin lids and more artifacts follow.* Top two photos by Judy Davis/D. Vedas. Bottom photo by Kathleen McKenzie.



house lighting fixtures and provide a design solution to the problem of lighting artifacts in a space with 85' high ceilings.

Grouping the artifacts for display was a design consideration important to the didactic purpose of the exhibit. Scribe's and architect's tools, fragments of architectural friezes, implements from the queen's dressing table and objects from everyday Egyptian life were grouped according to function and move the viewer toward the funerary objects, including shawabti figures and canopic jars.

Since the Ramses exhibit was designed to parallel Egyptian temple plans, with the largest elements in front and the small, dark, tomb-like rooms at the rear, the visitor eventually moves into the area containing a row of horizontally laid out coffins, coffin lids and cover boards. The dark, low, vaulted ceiling in this space is painted with stars.

A major goal in the design of the Ramses exhibit was to avoid having the environment compete with the artifacts. Much of KBJ's success in achieving this goal was the result of Interior Designer Jenny Cocanougher's color selections. Sixty-five colors were used throughout the exhibit, all of which were based on colors in the artifacts themselves. Her color choices were the precise intensity to enhance, and not overpower, artifacts under low-light conditions.

Conservation of the fragile objects most affected the lighting design. To prevent ultraviolet light damage, only five-footcandles of light were allowed on some objects. Normal daylight is 8,000 footcandles. The massive railroad terminal windows were blacked out with plastic opacifier which can be peeled off easily when the exhibit leaves. Lighting Designer David Laffitte used ambient lighting throughout the exhibit.

KBJ Assistant Vice President Linda Mack designed and supervised production of the graphics, including the hippo hunt mural. Her painted heiroglyphs are not just design elements — some contain words appropriate to their placement. For example, the heiroglyphs on the outer, free-standing wall of the cartouche-shaped museum store read "Marvelous Crafts from the Black Land."

Walter Taylor has designed exhibit spaces before. Although he is better known for his firm's award-winning designs for Orlando International Airport, the Federal Reserve Bank and the Atlantic Bank in Jacksonville, he had already established a reputation for his designs for the Koger and the Pre-Columbian collections in the Jacksonville Art Museum. It is the freedom to deal with illusions that Taylor most enjoys about exhibit design.

It is most appropriate that the Ramses exhibit was designed by an architect. In Egyptian society, the architect was much honored and his role in the complex social life of the times was vital to the stability of Egyptian society. It was the architect, more than anyone else, who reinforced the power of the pharoah through his design for royal cities and religious and civil buildings of massive scale and proportion. The Egyptian architect's work was both symbolic and utilitarian, just as it is with KBJ Architects who continue in service to the pharoah 3,000 years later.

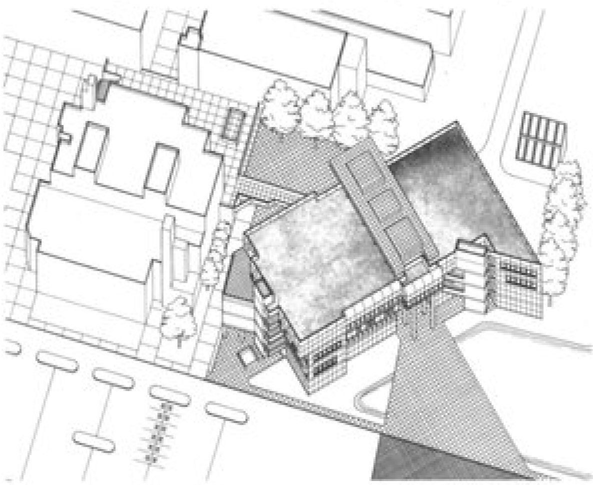
Marsha Orr

The author has a Master of Fine Arts degree from Florida State University and is a Contemporary Art Consultant working from Tallahassee.

High tech, lab tech

Hillsborough Community College Tampa, Florida

Architect: Fletcher, Valenti, Chillura & Puglisi, Inc.
Civil Engineer: Kisinger Campo & Associates
Structural Engineer: George Sasvari, P.E.
Electrical/Mechanical Engineer: Carastro, Aguirre & Associates
Landscape Architect: Richard Follett, ASLA
Owner: State of Florida, Board of Regents



The Dale Mabry campus of Hillsborough Community College lacked a definable entry. So, when Fletcher, Valenti, Chillura and Puglisi were asked to design the school's Technology Laboratory Building, the Board of Trustees also requested that the structure act as a symbolic gateway on the site.

The design that evolved does just that through the use of color and the position of the building on the site.

The building was angled on its site to create more of a focal point and a retention pond-turned-landscape-feature assists in that effort. The position of the building on the site also brings a visible organization to campus circulation. It includes a concrete patio area for student gatherings and displays, as well as a concrete music platform constructed near the rear of the plaza.

To further enhance the plaza gathering area, two levels of circulation were included in the design: the exterior lobby or atrium area provides for ground circulation of people in addition to second-level circulation through an aerial walkway. This two-level atrium increases student interaction while eliminating a congested feeling and, at the same time, enhances the visual orientation of the building.

Color was an important factor in establishing a compatibility with existing campus structures. A series of beige and cream porcelain composite panels were used to pick up the flavor of the original buildings while red was selected as an accent color to emphasize the "gateway" and also because it is synonymous with high technology.

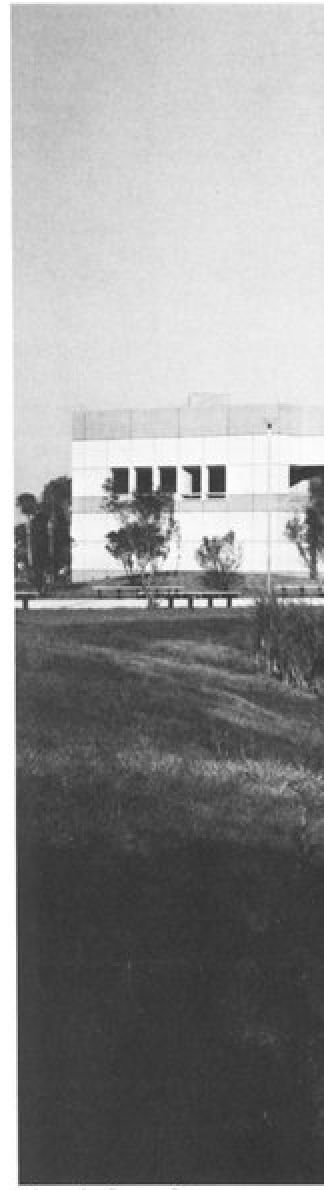
The building currently houses the school's technical occupational programs including nursing technology, an opthalmic lens lab, architectural technology and building construction classes. Instructional areas were constructed with leaded acrylic vision panels which allow an entire class to observe the performance of state-of-the-art radiology procedures. The installation of computerized tomography scanning units and other technical equipment required a halon fire protection system, which allows fire to be snuffed out without traditional water and moisture damage.

For maximum energy efficiency, a central computer linked by telephone with Hillsborough Community College's security and communications headquarters on Davis Island (five miles away) monitors and adjusts the HVAC systems in the building.

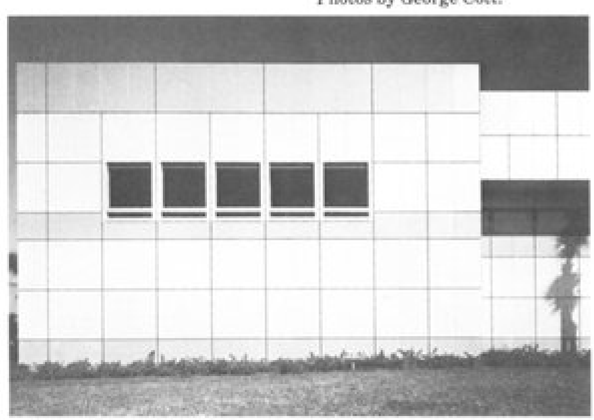
Although it is currently only two stories, the Technology Laboratory Building was originally designed for four. Cost estimates for the third and fourth floor shells are currently underway. When the Legislature did not fund the full $14 million for the project, the building was designed to be built in phases.

Renee Garrison

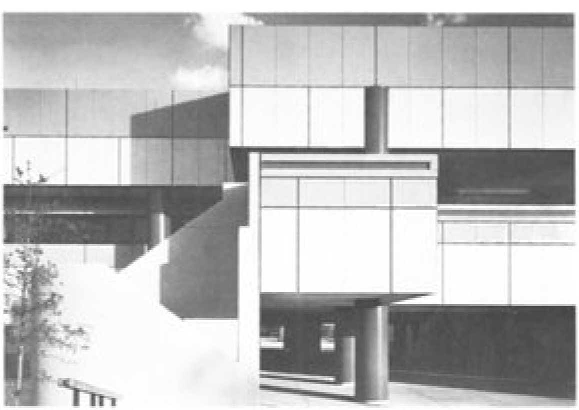
The author is Architecture Critic for the Tampa Tribune.



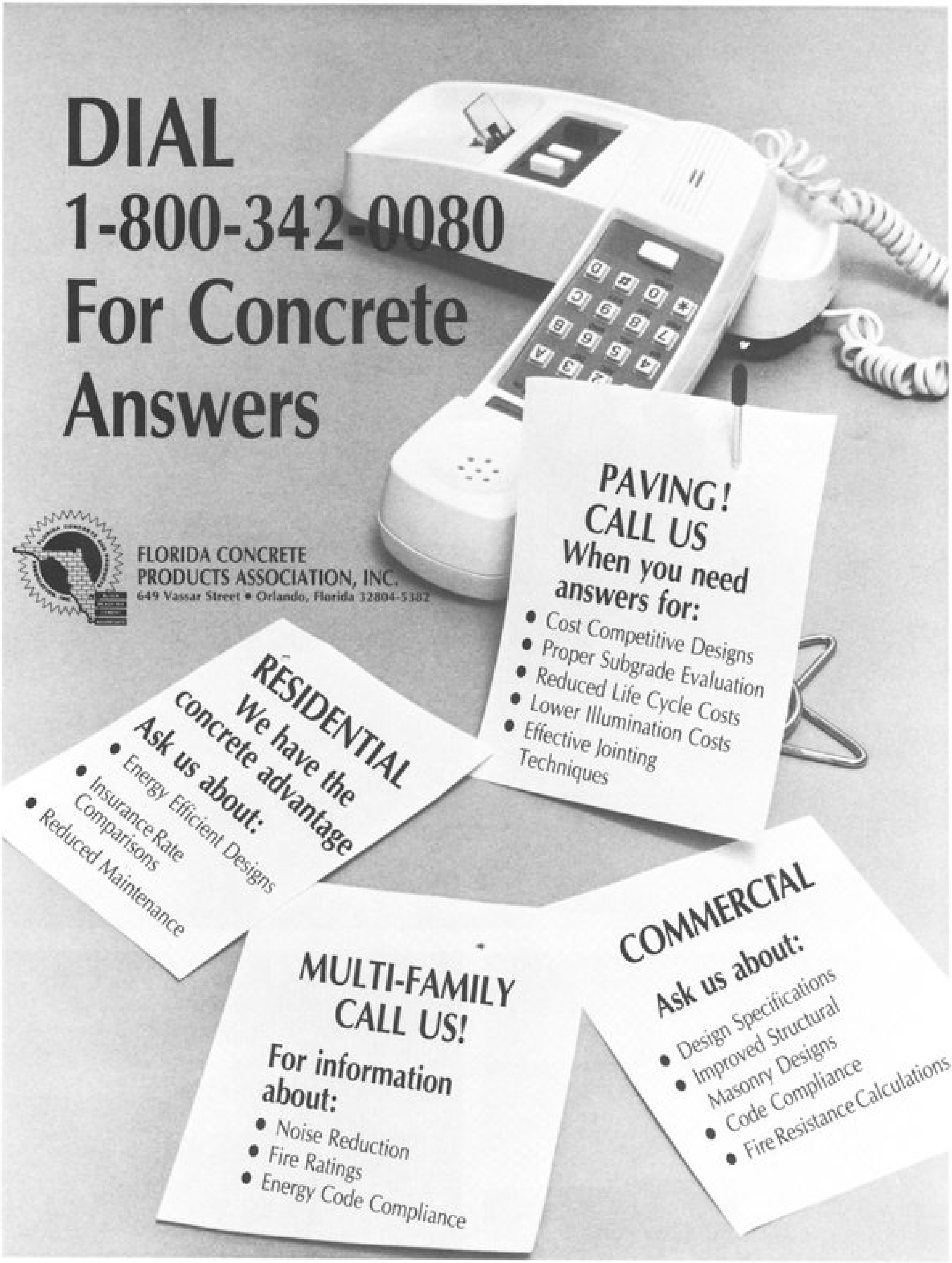
Photos by George Cott.










DIAL
1-800-342-0080
For Concrete
Answers
FLORIDA CONCRETE
PRODUCTS ASSOCIATION, INC.
649 Vassar Street • Orlando, Florida 32804-5382
PAVING!
CALL US
When you need
answers for:
• Cost Competitive Designs
• Proper Subgrade Evaluation
• Reduced Life Cycle Costs
• Lower Illumination Costs
• Effective Jointing
Techniques
RESIDENTIAL
We have the
concrete advantage
Ask us about:
• Energy Efficient Designs
• Insurance Rate
Comparisons
• Reduced Maintenance
MULTI-FAMILY
CALL US!
For information
about:
• Noise Reduction
• Fire Ratings
• Energy Code Compliance
COMMERCIAL
Ask us about:
• Design Specifications
• Improved Structural
Masonry Designs
• Code Compliance
• Fire Resistance Calculations


BALDWIN.
Because you design above-average homes.
This is just a small sample of the extensive Baldwin line you'll see when you visit our showroom.
You're invited to discuss your plans with one of our hardware consultants. They'll save you hours of time by simplifying the complicated details of matching the correct hardware model with the intricate requirements of the various types of doors throughout your home. And, whichever model is best, we have it in stock for immediate delivery.
Our consultants are available Monday-Friday 8 a.m. to 5 p.m.
1850 N.E. 146 St
Miami, FL 33181
Dade 947-5451
Broward 524-8675
BALDWIN.
FARREY'S
Decorative Hardware
Circle 17 on Reader Inquiry Card

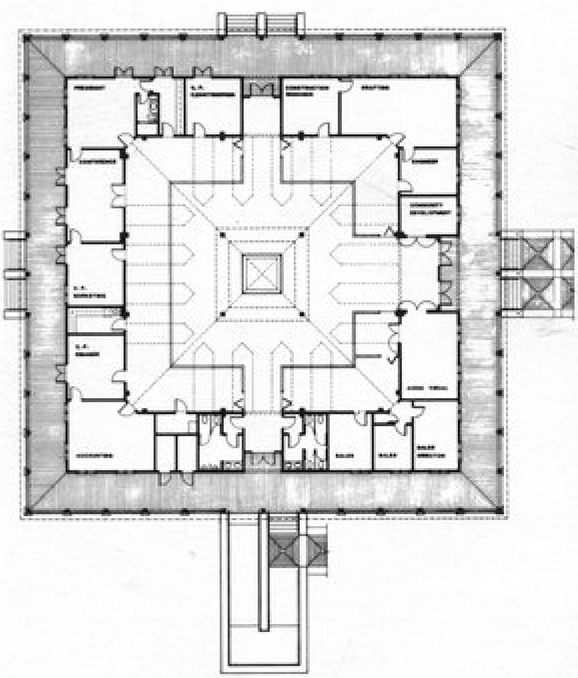

...and 39 other beautiful colors!
Brilliant, vibrant colors. Muted, soothing colors. A wide choice of colors...with one to meet your requirements* precisely. We have to make the colors appealing; they are all you see of one of the strongest, most durable concrete roof tiles made anywhere.
When the roof constitutes such a large and highly visible part of your 'signature', it should match and reflect the quality of your work. We offer LIFETILE concrete roof tiles, and colors, for your consideration.
*Custom colors are available; please call for information.
LIFETILE®
P.O. Box 632
Lake Wales, Florida 33859
A DIVISION OF BORAL BRICKS, INC.
813/ 676-4329 In Florida 800/ 282-3633
Color selection should be made from current product samples. Natural efflorescence may temporarily occur.
Circle 29 on Reader Inquiry Card
Color shown: Wedgewood Blue—Flashed.

Design Arts gives new meaning to cracker architecture

Tampa Palms Sales and Administration Building Tampa, Florida

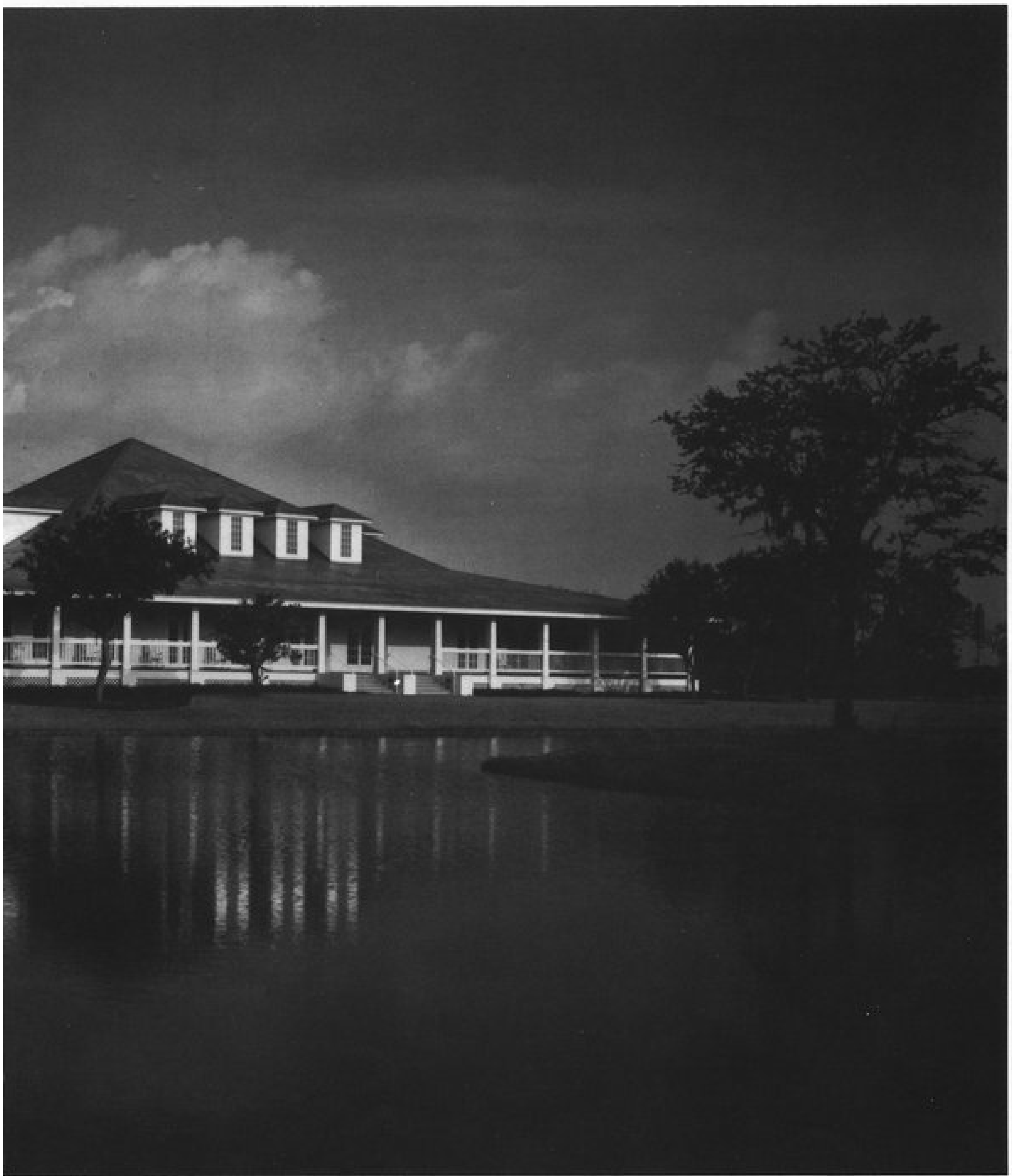
Architect: The Design Arts Group, Inc., Tampa
Design Team: H. Dean Rowe, FAIA, Studio Director; Thomas A. Hammer, AIA, Project Captain; Susan Turner, AIA, Job Captain
Engineer: The Design Arts Group, William J. Rast, PE, Structural; Raymond Jones, Jr., PE, Mechanical, Electrical, Plumbing
Landscape Architect: Balsey Associates, New York
Owner: The Deltona Corporation
General Contractor: Tampa Palms Corporation

The developer of this new 5,400 acre community north of Tampa wanted a "small town" concept with public architecture that created a sense of nostalgia and a return to a simpler, less complicated way of life. To meet this challenge, the architects revived and adapted a style of architecture used in Central Florida with great success around the turn of the century. This regional, passive solar architectural expression included off-the-ground wood frame construction to capture cooling breezes under the house and protect the buildings from moisture and termites. Broad covered verandas protect windows from sun and rain, tall windows provide better ventilation, stamped metal roofs shed rain





Photos by George Cott.



and reflect sun, dormers allow rising hot air to escape and transoms over interior doors promote cross-ventilation. In short, the building utilizes the components which made Florida's vernacular architecture, "Cracker" as it's come to be known, suitable for both the climate and geography of the State.

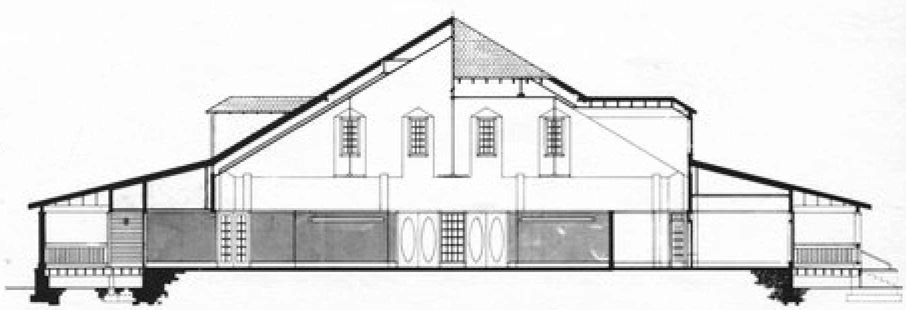
This building was designed to serve two purposes. It is first an information center for prospective buyers of property in the community. The focal point of the sales area is a large scale model of the entire project. The model sits under a baldachino which houses the room's source of indirect lighting. There are other sales displays around the room's perimeter which describe the golf center, country club and other community amenities. The selling of individual homes takes place at remote model centers erected by the various participating builders.

Housing the developer's executive offices is the building's second purpose. These offices are located around the perimeter of the building looking onto, and in some instances opening directly to, the veranda. In these private spaces the developer will also close land sales to residential builders and commercial developers. The circulation to these offices and the secretarial areas are located in the central space behind the display walls of the sales area.

The architecture of the building was carried into the design of a gazebo which became the logo for the project. The gazebo, located on an island in the manmade lake to the north, became the entrance statement for the project in lieu of the usual "bells and whistles" found at most residential complexes.

Terry Hunter

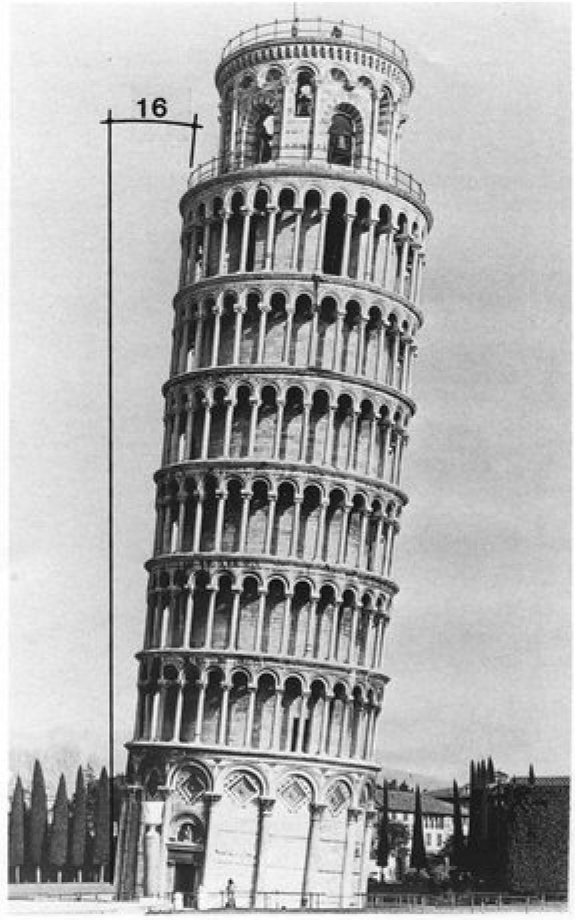




VIEWPOINT

Who's to blame when a tower leans sixteen feet?

by H. Samuel Kruse, FAIA, AICP



The Leaning Tower of Pisa is one of the seven wonders of the world because it is a beautiful failure that succeeded. The history of the tower in Pisa, Italy, is interesting in many ways and it causes one to question twentieth century attitudes toward deviations from the norm. What would happen today to the architect of a building that was eight degrees from the perpendicular?

The Cathedral of Pisa was an important institution in the Middle Ages. The Romanesque church was begun in 1063 B.C. and consecrated in 1118 B.C. When the baptistry, begun in 1153 B.C., was almost complete, the Archbishop commissioned the architect Bonanno Pisano to design the campanile in 1174 B.C.

Bonanno was a local architect of some renown. Although there were architects in Pisa and elsewhere who were daringly experimenting with concepts of thrust and counterthrust, Bonanno avoided the avant-garde pointed arches, ribbed vaults, thin walls with large windows, and pointed spires in favor of the tried and true. . .the ponderous and earthbound Romanesque. He had apprenticed with the architects who designed the Cathedral and was, therefore, familiar with the peculiarities of local marble and the conditions of the sand around Pisa, especially on the Cathedral site.

Bonanno designed the campanile to be a layer cake of white marble, 179 feet tall with eight tiers. The round base is surrounded by semi-circular arches supported on fifteen columns, and above this are six layers of open arcades with thirty columns on each layer. The eighth tier is smaller in circumference and has only twelve columns around the bell housing.

The foundation, as large as the circumference of the tower and thirteen feet thick, was laid on the undisturbed earth at the bottom of a ten foot deep excavation. The stones were cut to accurate shapes, fitted with tight joints, coursed level and plumb as was the practice of the day. When the building was erected to the first layer of arcades, it began to settle unevenly and when the third layer of arcades was complete, the building had such a pronounced list that the work was stopped.

It is doubtful that a building official today would permit further construction on such a sloping building, even if the Architect and the Archbishop so desired. Today, such a failure during the course of construction would stop work until a remedy was proposed or the project was abandoned. In either case, the architect would be challenged as to performance of service, or professional competence, or both.

It is, however, doubtful that Bonanno would fare badly in today's courts. His defense would show that he was a man of integrity and professional competence, that he did what was expected from a prudent man and did it with the same degree of competence as his peers. There might have been some questions about the wisdom of continuing the work when uneven settling was discovered, but this is a matter of judgement, and Buschetto and Renaldo, the architects for the Cathedral, could testify that it was not unusual for buildings to settle unevenly until the total weight of construction has been laid on the foundation. There is little doubt that neither legal liability nor professional incompetence could be proven against Bonanno. After all, he had placed the foundation ten feet below the surface on undisturbed, inorganic soil, as was the custom. The soil and condition looked the same as they had during construction of the Cathedral and Baptistry. Only God could have known that the earth was not homogenous below ten feet and that soft sand lay below. All stones were carefully laid and fitted. Bonanno had in no way been imprudent.

Of course, Bonanno suffered as propositionals of any age suffer when the unexpected happens. He suffered the derision of his lesser colleagues and those who were quick to use hindsight and criticize. Facing the client, even then, was not an easy task. No architect, in any time, delights in the experience of explaining to his client why he cannot use his building for its intended purpose . . . particularly after five long years of construction.

The marvel of the leaning tower is not that it stands sixteen feet from the perpendicular. The marvel is that the failure affected Bonanno's reputation very little and his relations with the client not at all. A few years after the work was discontinued, the Archbishop commissioned him to do the bronze doors for the south entrance to the cathedral and to allow the campanile to stand and be admired. For 100 years, the campanile stood in an unfinished state until it was finished in 1350 B.C., only slightly changed from Bonanno's original drawings.

Twentieth century technology has insured the tower's continuing stability. In 1928, the Italian government stabilized the sand with cement by pumping it into the ground below ten feet. The Leaning Tower of Pisa, as it came to be known through the ages, has done more to make Pisa famous than all its stirring history, artworks and great buildings combined. It has made Pisa so famous, in fact, that Bonanno's descendant, Giovanni Bonanno Conigliaro, wants to know if Bonanno's estate can claim a share of the benefits to the town that were caused by the genius who conceived the Leaning Tower.

H. Samuel Kruse, FAIA, AICP, *is a partner in the Miami architectural firm of Watson, Deutschman, Kruse & Lyon Architects, Engineers & Planners, Inc.*

Florida Schools of Architecture offer design-centered education

There are now four Schools of Architecture in Florida. Collectively, these programs prepare hundreds of men and women to practice architecture in what is now a highly competitive marketplace. The programs are as varied as the backgrounds of the students enrolled in them. Each is striving for excellence.

The Deans of Florida's Schools of Architecture were asked to prepare a commentary for *Florida Architect* in response to specific questions about curriculum, enrollment and future goals. Below, in their own words, are the responses.

University of Miami
School of Architecture
Thomas Regan, Dean

When Denman Fink, Phineas Paist and John Llewellyn Skinner initiated the first University of Miami Architecture program in 1927, they resisted the growing power of Modernism, in design and education. They established the primacy of Beaux Arts aesthetics and tectonics; they posited themselves as conservatives in a world of rapid change.

The resultant School has shed that original conservatism, but has retained the independent vision of its earliest founders.

The School of Architecture currently offers a five-year Bachelor of Architecture, a Master of Architecture and a Master of Urban and Regional Planning degree. All professional degree programs are fully accredited. Twenty full time faculty and an equal number of parttime, adjunct and visiting faculty teach 350 students.

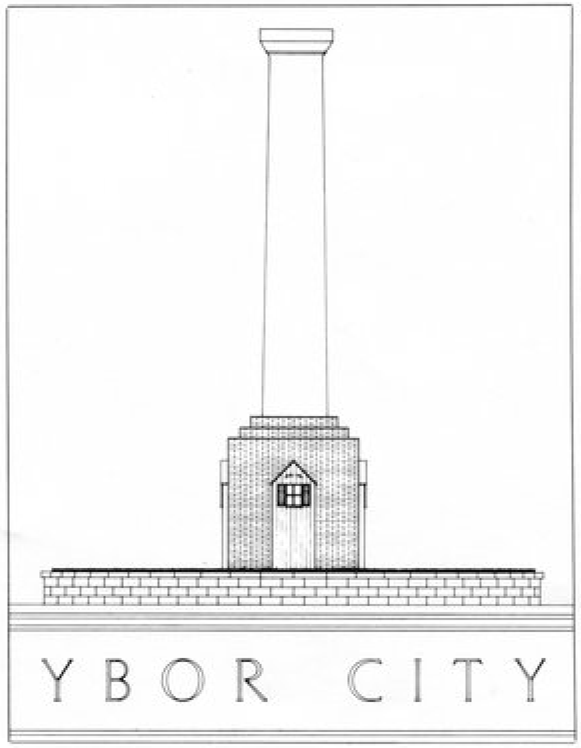
The Bachelor of Architecture program serves its students through rigorous curriculum which has evolved over the past decade. The increasing demands of the profession require a significant number of courses specifically directed toward professional competence. The breadth of a liberal arts program could have been precluded; however, the faculty have deliberately produced an inclusive curriculum which adds the opportunities of a liberal arts program to the professional curriculum. A structured sequence of electives leads to a minor, which is required of each student. The minor sequence parallels the professional courses, thereby offering maximum possibilities for specialization during the fourth and fifth year of studies.

In the professional sequence, team taught studio courses in the three-year core program focus on specific topics that link the technical lecture courses to design studios. Fourth and fifth-year students combine professional electives and studio projects with coursework in their minor in a format conducive to intensive, individual exploration.

A series of visiting critic's studios and seminars, special topics and programs abroad complete the spectrum of curriculum possibilities. With a mean SAT score of 1129 and high standing in high school rank for entering students this fall, the academic quality is competitive and intense.

In support of specialized research, faculty have recently received funds from the National Endowment for the Arts to computerize an innovative zoning code, and from the Florida Endowment for the Humanities to organize a publication of a series of articles by a noted architecture critic. Additionally, faculty have organized independent research programs in Venice, in collaboration with the Instituto di Universitario di Architettura di Venezia, and on Easter Island.

The future of the School offers special challenges in two areas which directly enrich and support current work. First, the School is developing additional



This drawing for the Ybor City Gateway Competition won Second Place for UM students Roberto Behar, Fauziah and Rahim and Rosario Marquardt.

resources. Immediate plans for physical space include an auditorium and library. The School is also seeking new faculty to provide further strength in various areas of concentration and to contribute to the collegial environment, essential to the School's success.

Second, the School is developing current areas of focus into academic units. The presence of faculty, internationally renowned for innovative thinking in the development of towns, suggests a concentration in Development within the Master of Architecture program. Several faculty noted for work in landscape history, theory and practice comprise a unit that offers a minor in landscape studies. Further efforts include explorations in computerization and video imaging, and an Institute of Architecture and Urbanism in Latin America.

The University of Miami has the dual advantage of being located within the ordered calmness of the City of Coral Gables, but contiguous to the dynamic excitement of the City of Miami. Both of these urban environments serve as continuous models for students of architecture. The School's academic location amidst a private university of expansive opportunity which enriches the life and education of the professional student is equally advantageous. The future of the School, the University, and the City of Miami has never looked brighter. The vision of the founders of the program in architecture is now being realized as our past enlightens our positive vision of the future.

School of Architecture
Florida Agricultural and Mechanical University
Tallahassee, Florida
Enn Ots, Acting Dean

The School of Architecture at Florida A & M University has maintained, from its beginning in 1975, a strong commitment to a balance of concern for the preparation of its students for the profession of architecture and the study of architecture as an academic discipline. As the

Florida Practice Act and the NAAB Criteria for program content more than adequately address the concern for preparation for the Profession, the focus of our efforts has been upon the study of architecture. This concern manifests itself primarily through the manner in which the courses prescribed by NAAB and state law are delivered. As a School with two accredited professional degree programs, it is possible to provide a choice for the student between a professionally biased program—the five-year B. Arch Program — and an academically biased program — the six-year B.S./M.Arch. Program. The graduate program has established a record of achievement in areas that expand the scope of normative architectural education.

The concern for issues such as the practice of architecture within corporations and governments and the provision of shelter for the underprivileged have been perhaps the most visible elements of the program.

In addition to these areas of emphasis, the graduate program has been evolved extensively in the area of pre-design analysis and architectural programming. With the completion of the new architecture building in 1984, the School's ability to develop a strong graduate area of emphasis in environmental technology was greatly enhanced. The new building also allowed the School to expand its student enrollment from 150 in 1984 to the current enrollment of 250. The ultimate enrollment planned is 320, which is expected by 1989.

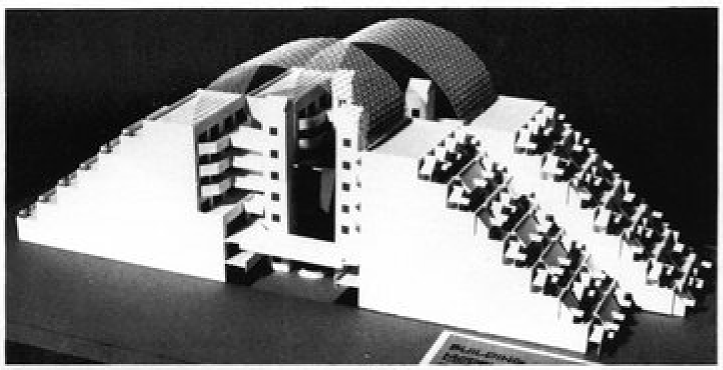
The School of Architecture at Florida A & M University has always been well supported by the Board of Regents, having been designated as both a Center of Excellence and a Quality Improvement Program. This special funding has allowed the School to maintain a low student/faculty ratio of 12:1. Even with full enrollment, the student/faculty ratio will remain the same. The students who graduate from the program emerge with some unique job skills that appear to make them highly attractive to employers. In particular, the skills and knowledge they have acquired in building economics and computer-aided drafting and design (CADD) seem to be in high demand. Students who have completed our graduate program are typically recruited by firms like CRSS due to their exceptional background in architectural programming and architectural management.

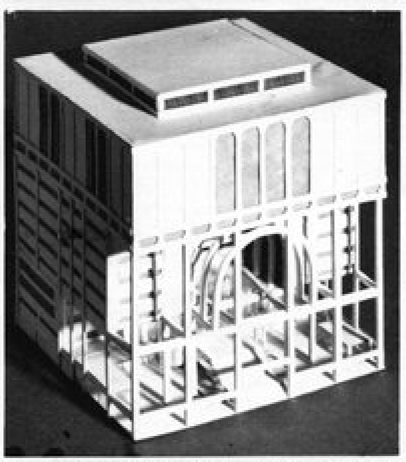
In summary, the School of Architecture at FAMU is a multifaceted and dynamic School with a center in Alexandria, Virginia, a cooperative program with the University of South Florida and a very active in-house research institute — the Institute for Building Sciences.

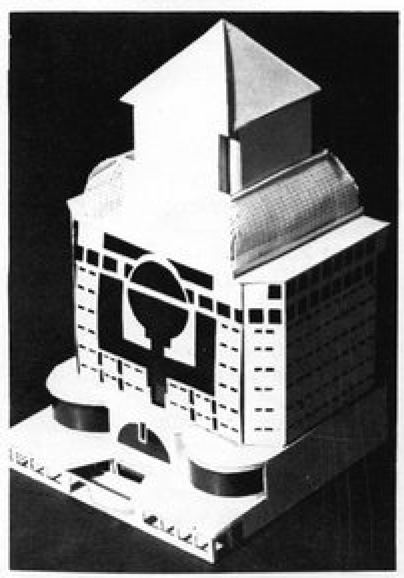
College of Architecture
University of Florida
Gainesville, Florida
Anthony James Catanese, Ph.D., Dean

With over 63 years of experience, and 7,000 graduates, the College of Architecture of the University of Florida has assumed a leadership role for higher education in Florida, the South and the nation. Far from resting on their laurels, the faculty, staff and students are working on a 10-year plan to achieve national recognition as one of the Top 10 architecture colleges.

The College is a large institution. There were over 1400 full-time students enrolled in 1986 in five program areas: Architecture, Building Construction, Landscape Architecture, Interior Design and Urban and Regional Planning. Of this number, there are 350 freshmen and sophomores declaring architec-







Top, *Florida A&M student model for high density housing study and* above and right, *models for Justice Complex for Portland.*

ture as their major; 350 juniors and seniors majoring in architecture and about 100 graduate students enrolled in the professional Master's Degree program. With 800 fulltime students in architecture, the College is among the Top 3 in size. There are almost 100 faculty in the College. The State of Florida provides an annual budget of over $3.5 million, and the College raises $500,000 a year in sponsored research and programs, as well as $50,000 per year in discretionary funds through private gifts. There are also several large gifts for scholarships, eminent scholar chairs and special programs.

With such a large program, it is important to explain that architectural graduates will go into many careeer paths. We estimate that about one-third of UF graduates will go into the traditional practice of architecture, and perhaps only a half of them will work primarily as designers. The remainder will go into alternative careers, such as real estate development, construction, planning, materials and supply, research, government and so on.

Design binds our students together, but not all of them will become designers. Indeed from among today's architectural students, there will emerge both practitioners and clients.

There will be three subject areas in the UF curriculum that will receive new emphasis this year. The first is Computer Applications and Computer-aided design. Major new micro-computer and large systems will be incorporated into the program. Second, the Business and Real Estate Development program will be emphasized as there is an increasing need for students to know more about the commerce of the built environment. The third area of concern is Communications because architects must be strong communicators in verbal, written, electronic and media skills.

Architecture is now at a stage in its evolution where basic and applied research is integral. The knowledge phase of architecture must be enhanced through scholarly inquiry. We plan to have formal research programs in such areas as computer-aided design, technology, design theory and process, affordable housing, dispute resolution, historic conservation, growth management, urban design, Caribbean and South American studies and several applied topics, such as neighborhood and downtown studies. This is only the beginning of what we see as a world-class research institution.

Master of Architecture Program at the University of South Florida Offered by the Florida A&M School of Architecture and the University of South Florida Tampa, Florida Alex Ratensky, Associate Dean and The Florida Center David A. Crane, FAIA Director

Two parallel and related professional education initiatives were started in the Tampa Bay area during the Fall of 1986: the FAMU/USF Cooperative Master of Architecture Program at the University of South Florida (USF); and the FLORIDA CENTER for Urban Design and Research, a cooperative public service institute of USF in association with Florida A&M University, University of Florida and Florida State University. These programs were approved by the Board of Regents after years of planning by the Tampa Bay professional community in concert with the USF administration.

The FAMU/USF Cooperative Architecture Program offered its first classes in September, 1986. The eight-semester long program leads to the first professional degree, the M.Arch., which will, when the program is accredited, qualify its holders to pursue licensure as architects.

The Tampa program will be the first within the Florida State University System that has an intensely urban context and focus.

It will work closely with the Florida Center for Urban Design and Research, as described later. It also will provide a "non-traditional" route to an architecture degree, since it will serve students with various prior baccalaureate degrees. It is the goal of the program at this time to prepare its graduates to become excellent licensed general practitioners of architecture. Other goals for the program will emerge as its faculty is selected and a research program gets underway.

Approximately twelve students were enrolled for Fall term 1986 classes. That number will double in the Spring 1987 term. The program eventually will enroll 200 students. A search is underway for the program's first four full-time faculty members, who will begin teaching in September 1987. The current student-faculty ratio is very low — classes are meeting with 5 to 6 students. It is not anticipated that this ratio will be maintained, although planning and budgeting for the program has provided for a healthy low ratio.

Some form of cooperative work-study will be developed, and the architectural community is strongly involved in the program. What form the work component of the education will take is undecided at this point. Various models from around the country and the world are being considered. Because of this cooperative work-study experience, it is anticipated that graduates of the program will move directly into architectural firms (where they may already have been employed).

Over time and as its capacities develop, FLORIDA CENTER is expected to pursue a statewide activity agenda.

This center is intended to augment professional degree programs in design and planning fields at the associated university campuses in Tampa, Gainesville, and Tallahassee. Its offices in Downtown Tampa will serve as a "real world" learning and problem-solving laboratory for graduate student interns, who would typically be in residence for semester-length periods. Interns will receive stipends and engage in project studies for public and private sponsors. Project teams will be made up of appropriate mixes of teaching faculty (in part-time project activity), graduate students and full-time managing professionals from FLORIDA CENTER's small core staff.



OFFICE PRACTICE AIDS

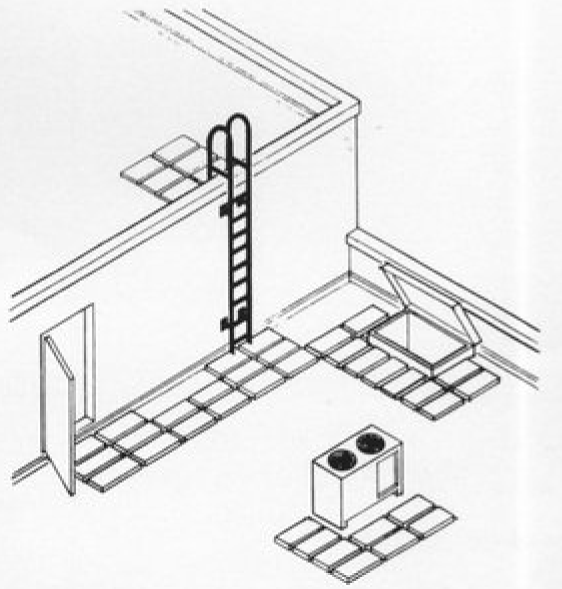
Roof traffic as a design requirement

By D. B. Young, Jr., AIA

Designers of today's roof membranes need to consider roof traffic as a design requirement and the traffic pad as the design response. Roof top air-conditioning units, exhaust fans, penthouse and roof top stair landings generate foot traffic on the roof. In addition, roof top equipment requires service repairs which turns the roof into a working area with tools and heavy repair equipment.

This is why roofs need protection from foot traffic and roof top service calls. The different roofing membranes used today have shortcomings in dealing with these problems. For example, gravel surfaced built-up roofing suffers gravel displacement from constant foot traffic. In turn, the bare roof is exposed to ultra violet damage and the gravel does not provide protection from dropped tools. Smooth surface single-ply and coated built-up roofing membranes are completely exposed to foot traffic and abuse from service calls.

To provide a measure of protection to the roof, roof traffic pads should be installed during the original roof construction. The illustration shows several locations for traffic pads. First, a pad should be placed around roof top equipment requiring monthly service. A four-foot wide strip around the service-access sides of the equipment provides an excellent working area for service personnel. Pads should be placed at roof hatches. A four-foot wide strip around the hatch provides the necessary protection at a major point of traffic. The roof and bottom of ladders and doors leading onto the roof should also be padded with four-foot squares, as well as constant or designated paths of foot traffic. One trip per week qualifies as a path needing protection. The area between the penthouse door and the roof ladder is a good example.



Graphics by S. Gatlin

For built-up roof membranes, a 2" thick concrete paving stone is the perfect choice. Setting the paving stone over a flood coat, then a hot flood coating and graveling to the paver provides an excellent detail with transition between pad and gravel surfacing.

For ballasted single-ply membrane, the substitution of the concrete paver for the stone ballast provides the solution. The pavers should be placed over the membrane's stone ballast separation sheet or an additional layer of loose laid membrane in order to protect the membrane in the setting of the paver. After the pavers are in place, the ballast can be applied.

For smooth surface, mechanically fastened single-ply membranes are very effective. The utilization of 2" concrete paver set over an additional layer of loose laid membrane for setting protection provides the solution.

Most of the situations described in this article utilize the 2" concrete paver which seems to be cost-effective in most situations. In addition to the standard 2" concrete pavers, several concrete walk pads are now being manufactured. Several built-up roofing manufacturers provide a mineral-surfaced bituminous composition board for traffic protection. The difficulty with these products is that they absorb moisture at the edges and can be difficult to install. Several single-ply membrane manufacturers have traffic pads as accessories with their membranes. These pads are typically made from the same materials that the membranes are, except the pads are manufactured significantly thicker with a textured non-slip surface.

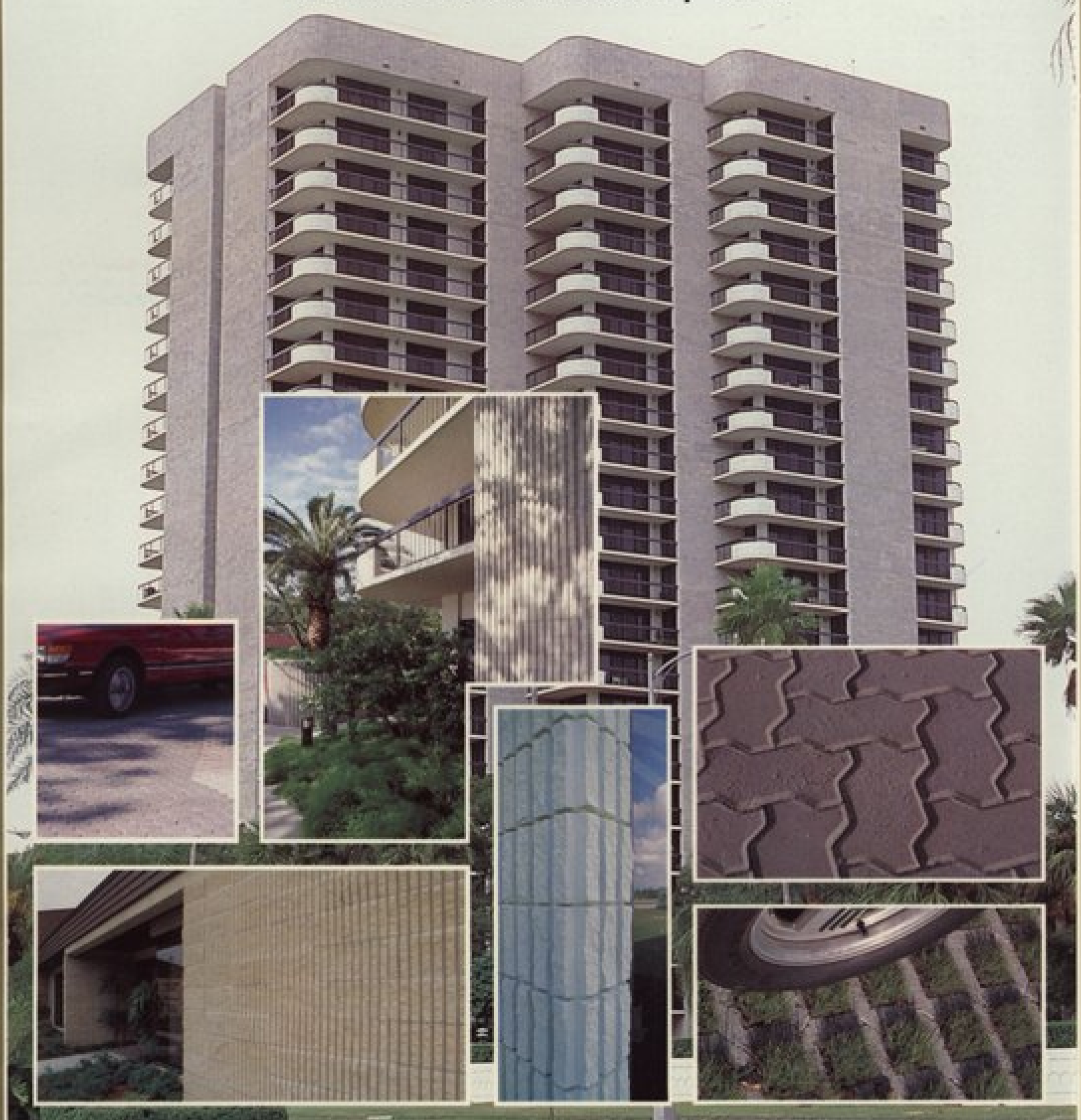
D. B. Young, Jr., AIA

The author is an architect and roof consultant in Altamonte Springs. He is a member of the Institute of Roofing and Waterproofing Consultants and the Roof Consultant Institute.

CLASSIFIED

Hospital Architect. Experienced hospital architect to direct the architectural department in a large hospital, in a metropolitan, Florida, west coast community. 2 to 5 years health care experience is required. Excellent salary and benefits. Bill Bishop & Associates, Inc., 8282 Western Way Circle, Suite 207, Jacksonville, Florida 32216, 904/739-2764.

Architect-Designer: Application solicited for position with Northeast Florida Firm. Design and preparation of Architectural construction documents; architectural scale models of buildings; field measurements of restoration projects; shop drawing review. Degree of Bachelor of Design. $24,000 per year. Forward resume to: Job Service of Florida
1307 N. Monroe Street
Tallahassee, FL 32302
Reference #FL 5251952




WHERE *QUALITY* GOES IN
BEFORE TILE GOES OUT.
At Monier, manufacturing roof tile that looks good isn't enough.
Like vintage champagne our products are made with meticulous care and conscious concern for quality.
Monier has always set the highest quality performance standards . . . and met them by combining a tough quality assurance program with production techniques derived from 50 years of international experience.
The result: consistently superior tile roofs, with jobs completed on time and within budget.
MONIER
ROOF TILE
Monier tile produces roofs of distinction that provide the necessary edge in a competitive market. Experience the superior tile. Don't compromise. Call or write for complete information now.
4425 HIGHWAY 92 EAST LAKELAND, FLORIDA 33801 (800) 282-7894 (TOLL FREE) (813) 665-3316
Miami, Florida (305) 944-6456 • West Palm Beach, Florida (800) 432-2715 (toll free) (305) 968-9111 • Atlanta, Georgia (404) 266-4589
Circle 33 on Reader Inquiry Card